

M  
119  
.M45  
op. 62  
no. 6  
1923









Digitized by the Internet Archive  
in 2018 with funding from  
Brigham Young University

<https://archive.org/details/springsong1923mend2>

M  
119  
M45  
op. 62  
no. 6  
1923  
2

TRANSCRIPTIONS  
FOR HARP  
BY  
CARLOS SALZEDO

BACH, JOHANN SEBASTIAN	<i>net</i>
<i>Bourrée, from the Partita I</i>	.60
CORELLI, ARCANGELO	
<i>Giga</i>	.60
COUPERIN, FRANÇOIS	
<i>Sarabande, from the "Quatrième Concert Royal"</i>	.50
DURAND, A.	
<i>Chaconne</i>	.75
MENDELSSOHN, FELIX	
<i>Spring-Song</i>	.60

G. SCHIRMER, Inc., NEW YORK



# Spring-Song

Transcribed for Harp  
by Carlos Salzedo

Felix Mendelssohn  
1809 - 1847

$\text{♩} = 76$  Allegretto grazioso

Harp

*mf*

D $\flat$  B $\flat$

A $\flat$  B $\flat$  D $\flat$  D $\flat$  D $\flat$  D $\flat$

A $\flat$  D $\flat$ -B $\flat$  A $\flat$  D $\flat$ -B $\flat$

D $\flat$ -B $\flat$

Ne glissez pas.

\* Do not slide.

Placez mais ne glissez pas.

\*\* Place, but do not slide.

Explanations of the new signs used in this piece can be found in Carlos Salzedo's "Modern Study of the Harp" (Schirmer's Scholastic Series, No. 55).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe" de Carlos Salzedo (Schirmer's Scholastic Series, No. 55).

Copyright, 1923, by G. Schirmer, Inc.  
Printed in the U.S.A.

31448

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH

First system of musical notation (measures 1-5). Dynamics: *mf*, *p*, *cresc.*, *f*. Chord symbols:  $G^b$ ,  $A^b$ ,  $G^b$ ,  $A^b D^b$ ,  $A^b$ .

Second system of musical notation (measures 6-10). Dynamics: *dim.*, *p*, *f*. Chord symbols:  $D^b$ ,  $G^b$ .

Third system of musical notation (measures 11-15). Dynamics: *dim.*, *p*, *cresc.*. Chord symbols:  $A^b$ ,  $G^b$ ,  $A^b$ ,  $G^b$ ,  $D^b F^b$ ,  $G^b A^b$ ,  $D^b$ ,  $A^b$ .

Fourth system of musical notation (measures 16-20). Dynamics: *p*, *cresc.*, *f*. Chord symbols:  $G^b$ ,  $D^b E^b$ ,  $E^b$ ,  $G^b A^b$ ,  $A^b$ .

Fifth system of musical notation (measures 21-25). Dynamics: *dim.*, *p*, *mf*. Chord symbols:  $A^b$ ,  $A^b F^b$ ,  $A^b$ ,  $G^b$ ,  $D^b F^b$ . *L.V.*

Ne glissez pas.  
\* Do not slide.



*grazioso, ma senza ritard.*

*molto* *pp*

Ab D $\sharp$  D $\flat$

*mp* *cresc.*

A $\sharp$  B $\sharp$  A $\flat$  B $\flat$  D $\sharp$  D $\flat$  G $\flat$  D $\sharp$

*cresc.* *f*

D $\flat$  D $\sharp$  G $\sharp$  D $\flat$

*dim.* *f* *dim.*

D $\sharp$  B $\sharp$

\* Ne glissez pas.  
Do not slide.



Bb Db Gb A $\flat$  — b —  $\flat$  — b — C $\flat$  D $\flat$  G $\flat$  D $\flat$

C $\flat$  G $\flat$  A $\flat$  Ab C $\flat$  D $\flat$  G $\flat$  D $\flat$  C $\flat$

D $\flat$  B $\flat$

leggero

(1) Dans ce morceau, les sons harmoniques sont écrits en sons réels; ils sont obtenus sur la corde à l'octave basse de la note indiquée.

(1) In this piece, harmonics are written where they actually sound; they are made on the string an octave lower.

\* Ne glissez pas.  
Do not slide.

# SCHIRMER'S SCHOLASTIC SERIES

*Material for Vocal and Instrumental Study — "from the very easiest to the most difficult."*

<u>VOCAL</u>		<i>net</i>
<b>Buzzi-Peccia, A.</b>		
78 Italian diction. A practical course		\$2 00
<b>Graveure, Louis and Treharne, Bryceson</b>		
53 Super-diction. High voice		2 00
54 The same. Low voice		2 00
<b>Hein, Carl</b>		
62 31 Daily exercises for the voice		50
<b>Mabon, Charles B.</b>		
The art of recitative, as applied to oratorio and opera. A complete course, theoretical and practical		
56 Women's voices. High		1 50
57 Women's voices. Low		1 50
58 Men's voices. High		1 50
59 Men's voices. Low		1 50
<b>Marchesi, Mathilde</b>		
61 18 Nouvelles etudes de style for soprano or mezzo-soprano. Op. 36. Medium difficulty		1 00
<b>Neidlinger, W. H.</b>		
23 25 Early vocalises for the medium voice		60
24 30 Vocalises in 2 books. Book I. High		50
25 The same. Book II. High		50
26 The same. Book I. Low		50
27 The same. Book II. Low		50
<b>Powell, Alma Webster</b>		
75 Advanced school of vocal art		2 00
<b>Silva, Giulio</b>		
112 Advice to beginners in singing		1 50
<b>Vannini, Vincenzo</b>		
28 Vocalises. In chiave di sol. Translations by Dr. Th. Baker		75

<u>ORGAN</u>		
<b>Buck, Dudley</b>		
11 Studies in pedal phrasing. Op. 28		1 25
<b>Koch, Caspar P.</b>		
34 Book of scales		1 50
<b>Nilson, L.</b>		
29 A system of technical studies in pedal-playing. Translated from the Swedish by E. Barkworth		1 50
<b>Pfitzner, Heinrich</b>		
21 The art of pedalling		1 00

<u>GUITAR</u>		
<b>Roch, Pascual</b>		
85 Modern method. Vol. I		2 50
86 The same. Vol. II		2 50
The same. Vol. III. (In preparation)		

<u>VIOLIN</u>		
<b>Fyffe, Elizabeth</b>		
64 The Three R's. A music primer for the violin student		1 25
<b>Goldstein, Joseph</b>		
103 Foundation scale and chord studies		75
<b>Hermann, Eduard</b>		
39 Etudes for the systematic study of double-stops. In three books:		
35 Book I		75
36 Book II		75
37 Book III		75
<b>Kneisel, Franz</b>		
22 Advanced exercises. Part I		1 25
<b>Laoureux, Nicolas</b>		
A practical method. 4 Parts:		
90 Part I. Elements of bowing and left-hand technique		1 50
91 Part II. The five positions and their employment —practical study of the demanche		1 50

<b>Laoureux, Nicolas</b>		<i>net</i>
92 Part II. (Supplement.) Twenty-eight progressive studies preceded by preparatory exercises		\$1 50
93 Part III. School of bowing. Preparatory studies to the Kreutzer, Fiorello and Rode studies		1 50
94 Part IV. Virtuosity of the left hand. Exercises in the form of legato scales, arpeggio, double-stops, etc.		1 50
<b>Levenson, Charles</b>		
32 First exercises in bowing		75
104 First book in violin playing		1 50
<b>Lichtenberg, Leopold</b>		
8 Scale studies		1 00
<b>Lockwood, Samuel P.</b>		
107 The scales		75
<b>Schradieck, Henry</b>		
77 The first position. An elementary instruction book		1 50
102 Six staccato studies		75
<b>Stoeving, Paul</b>		
The systematic development of the bow-arm. Progressive studies for class-teaching or private use of violin studies:		
81 Book I. Elementary		1 00
82 Book II. Medium difficulty		1 00
<b>Strutt, Arturo, E.</b>		
First steps of the violinist. 4 books:		
44 Book I		60
45 Book II		60
46 Book III		60
47 Book IV		60
<b>Svečenski, Louis</b>		
118 Preparatory exercises for the trill, the vibrato and the staccato		1 25
<b>White, Grace</b>		
88 Studies, scales and pieces in the first position. (In preparation)		
<b>Wilhelmj, August</b>		
4 Exercises in thirds		1 25
<b>Witek, Anton</b>		
101 Fingered octaves		1 50
<b>Zimbalist, Efrem</b>		
40 One hour's daily exercise		1 00

<u>VIOLA</u>		
<b>Svečenski, Louis</b>		
2 25 Technical exercises		1 00

<u>VIOLONCELLO</u>		
<b>Otis, Edith</b>		
76 First book of study pieces		1 50
<b>Schulz, Leo</b>		
3 Technical studies. With 26 studies in the thumb position by W. Fitzenhagen		1 25

<u>VIOLIN, PIANO AND 'CELLO</u>		
<b>Loth, L. Leslie</b>		
33 5 Poetic sketches for trio study		1 50

<u>HARP</u>		
<b>Salzedo, Carlos</b>		
55 Modern study (with five poetical studies)		3 00

<u>CLARINET</u>		
<b>Stiévenard, E.</b>		
115 Practical study of the scales		1 50

PUBLISHED BY  
**G. SCHIRMER, INC., NEW YORK**









BRIGHAM YOUNG UNIVERSITY



3 1197 21672 1263



